43:10 Now you, [son of man], [tell the house] of Israel [about the house]. [Let them be ashamed] [of their iniquities].

[Have them measure] its design.

11 [If they are ashamed] of everything [that they have done] the plan [for constructing the house] [and the layout thereof]

[and where are its exits] and its entrances, [and its entire plan], and all [of its regulations],

[all its designs] [and all its laws]—make known [to them] [and write them down] [before their eyes]

[that they may observe] [its whole constitution] [and all its regulations], [and fulfill them].

12 This is the law [regarding the house]: that is on top [of the mountain]:

[all of its boundaries] [round about] [on every side], are holy of holies. Such [is the law *of* the house].

13 And these are the measurements of the altar, [in "long cubits"], such a cubit being a cubit [plus a handsbreadth].

The base is one cubit high, [and a cubit is its width]. [It has a border] [along the rim] all around, one span (= ½ cubit) in width.

And this is the structure of the altar.

14 From the base on the ground to the ledge—[the lower one]: [shall be two] cubits, [and the breadth] [shall be one cubit],

from the first ledge—the smaller one, [to the second ledge]—[the bigger one], [there shall be] [four cubits], [and the breadth]: one cubit.

15 The hearth shall measure [four cubits], [and from the hearth] and upwards [shall be horns], [numbering four].

16 [The hearth of the altar] [shall be twelve] cubits in length, by twelve cubits in width. [It shall be square] at its four corners.

17 [The measure of the ledge] [shall be fourteen] cubits [in its length] [and fourteen] cubits in width [on all four] of its sides,

[having a rim] going all around it measuring [half of a cubit], and a base [of one cubit] all around.

[Whoever ascends its steps] will be facing eastward.

43:18 [And God] [said this to me]: "[Son of man], this is the word of the Lord *Elohim* (YHWH):

"These are the statutes for the altar on the day [that it is set up], to offer [upon it] [burnt offerings], and to sprinkle upon it blood.

19 [You shall give] [to the *cohanim*]—[the levitical priests], the ones [who in fact are] of the seed of Zadok,

the ones [that draw near to Me] ([such is the word] of the Lord *Elohim*) [to minister *to* Me]:

a bull from the herd as a *chattat* (sin offering).

20 And you shall take [some of the blood], and proceed to place it [on the four] horns [and on the four] corners of the ledge,

[and on the rim] all around, thus purifying the altar, [and purging it].

21 [And you] shall take this bull of *chattat*, [and burn it] [at the set place] [of the house], outside the sanctuary.

22 Then on [the second day], [you shall bring forth] a he-goat, unblemished, as a *chattat*,

and purify the altar, as they purified it [with the bull].

23 [When you finish] the purification,

[you shall bring forth] a bull [from the herd], [that is unblemished], and a ram from the flock, without blemish.

24 [Then present them] before YHWH. [They shall sprinkle them]: [the priests shall cast] [on them] salt.

[They must then] [offer them up] as a burnt offering to YHWH.

25 For seven days you shall prepare a goat as a *chattat*, each day.

[And also a bull] [drawn from the herd], and a ram from the flock: unblemished they shall be.

26 For [seven days] they shall purge the altar, [and make it] clean. [Thus they shall consecrate] [the altar].

27 [When they have completed] these days, [then it shall happen] on the eighth day, [and from that time on],

[they shall prepare]—the priests, on the altar, [their burnt offerings], [and their peace offerings], and I [will accept them]."

[end melody] [Thus said] the Lord *Elohim*.

Len Fellman's English readings with tropes

The purpose of this project is to translate *THE SONG OF THE TORAH* into English.

I work by comparing as many as ten English translations of a *pasuk* and creating a cantillated English sentence that sounds as much as possible like the Hebrew. They follow the Hebrew as closely as possible, word for word and trope by trope. The English language has an amazing flexibility, making it possible to make the English word order match that of the Hebrew quite well, allowing for some "poetic licence", and some willingness on the part of the listener to be "carried" by the melody more than by the English syntax. The translation needs to sound good when *chanted*, but not necessarily when *spoken or read*.

Unlike most translations, these "transtropilations" are not intended to be a substitute for the Hebrew. On the contrary, they are meant to provide a "window" into the Hebrew text and its musical expression. My ideal listener knows enough Hebrew and has enough interest to follow the Hebrew in a bilingual text while the *leyner* is chanting the English version, to bring the Hebrew text to life, both *verbally* and *musically*. For this purpose I use *exactly* the same tropes in the English as in the Hebrew (almost always on the corresponding English word).

The texts can be used to do **consecutive translation**, i.e. leyning a phrase in Hebrew, followed by the corresponding phrase sung in English. Some of my recordings demonstrate this. I do this frequently when leyning for groups that either know little Hebrew, or that don't have a *chumash* in front of them.

I favor literal translations (e.g. "cut a covenant") to call attention to Hebrew idioms, and towards simpler (even if less accurate) words (e.g. Ex. 12:7 "beam above the door" rather than "lintel") to be easier to follow. If my readings provoke a discussion of the Hebrew, I consider that as justification for using less-than-idiomatic English. I try to find just the right balance between "literalness" and "listenable-ness". A primary goal is throwing light on the Hebrew syntax.

In order to adapt the trope symbols to a left-to-right language like English, I *reversed* the direction of the trope symbols:

mercha   tipcha   munach   tevir   mapakh *or* yetiv   kadma *or* pashta   geresh   gershayim   telisha katana   telisha gedola

(Generally speaking the *conjunctive tropes* such as mercha, munach, mapakh, kadma, and telisha katana "lean toward" the words they "conjoin" to, while the *disjunctive tropes* such as tipcha, geresh, gershayim, and telisha gedola "lean away" from the words that follow, so as to create a sense of separation.)

The trope symbol is normally placed under the accented syllable, unless it is a *pre-positive* accent (telisha gedola, placed *at the beginning* of the word or phrase) or a *post-positive* one (telisha katana or pashta, placed at the *end* of the word or phrase).

The Hebrew text frequently puts a *makkeph* (which is like a hyphen) between words in order to treat them as a single word to be chanted. I use a different system for English: If an entire English phrase is to be chanted to a single trope melody, I place it between grey brackets, as in this phrase from the Book of Lamentations:

[clings to her skirts]

The *leyner* is invited to fit this phrase to the *Eicha* "rivi'i" melody in whatever way seems most natural.

As a variant of the "grey bracket" device, I indicate pairs of tropes by "wrapping them around" the phrase which have the combined melody:

mercha/tipcha   kadma/geresh (*or*: azla, etc.)   mercha siluk
⌞Renew our days⌟   ⌜She weeps bitterly⌝   ⌞a fire-offering to God⌟

Again, the *leyner* should decide on the most natural way to fit the phrase to the combined trope melody.

     I put words in gray which I consider essential but which don't strictly match the Hebrew. I also "pad" some phrases with extra words in gray to fill out a musical phrase nicely. Different trope systems vary widely in the length of the musical phrase used, so the words in gray may or not be used depending on the leyner's cantillation system. In particular, the tropes *telisha g'dola* (⚲), *legarmeh*, *metigah-zakef*, and *pazer* vary widely in the muscial phrases used for chanting. (And please indulge me in my whimsical treatments of *shalshelet*.)

     "*Metigah-zakef*" is a special trope combination which can be recognized by a kadma and a zakef katon appearing on the same Hebrew word (again, a *makkeph* makes two words into one). (There are several examples in Genesis 18 & 19, beginning with 18:16). I indicate this by placing the corresponding English phrase in grey brackets:

[Take heed—take care for yourself]

In some trope systems (viz. cantor Moshe Haschel in "Navigating the Bible II") this is given a distinctive melody—I add extra syllables to fill out the musical phrase (as in "take care" in this example). Haschel's system also chants the trope *munach* as *legarmeh* more often than other systems do.

     I don't write a single word of translation without first hearing the melody of the phrase in my mind, following one of two trope systems: The one by Portnoy and Wolff (*The Art of Cantillation*) or the one by Joshua R. Jacobson (*Chanting the Hebrew Bible*).

I transcribe the name יהוה as YHWH (in small caps). I almost always chant this as *yud-hey-vav-hey*, which I have discovered fits marvelously into several of the trope melodies. But of course the leyner can choose to pronounce it as "*God*" or "*Adonai*".

<u>Warning on the Hebrew text</u>: The text I use for the English trope system is from Aryeh Kaplan; the Hebrew text I display is from Wikisource. Occasionally (but rarely) a phrase will use different tropes in the two systems.

The English translations I mostly use (besides several scholarly commentaries) are the following:

Aryeh Kaplan, 'The Living Torah' (1981) (also my source for proper names & transliterations)
Richard Elliott Friedman, 'The Bible With Sources Revealed' (2003)
Everett Fox, 'The Five Books of Moses' (1997)
The Stone Edition 'Tanach' (1996)
JPS 'Hebrew-English Tanach', (2nd Ed. 2000), *along with* Orlinsky, 'Notes on the New Translation of the Torah' (1969)
Robert Alter, 'The Five Books of Moses' (2004)
Commentaries in the 'Anchor Bible' series
Rotherham, The Emphasized Bible (1902)
The Jerusalem Bible (1966) (also my source for topic headings)
The New King James Bible (1982)